

Kleinhans

The course is an introduction to experimental film broadly defined: avant-garde, african, lyric, personal, counter-cinema. We will examine and discuss a wide variety of films in the context of recurring interests/issues/problems/questions of experimental film. Although the course is not historically arranged, we'll cover various periods and movements. The course will cover the same topics several times. For example, topics such as films about the materiality of film or films showing sexual taboos will be covered with various films shown at different times. For this reason, attendance and participation in discussion will be important.

The format will concentrate on film viewings and discussion. Supplementary readings will provide background and occasional lectures will attempt a synthesis of the discussion. The discussion will begin with students ~~express~~ called on to give some comments on or reactions to the film. The response may be descriptive, analytical, evaluative, personal, abstract, or whatever. There's only one rule: any evaluation must be explained. (For example: "I hated it because....")

Grading: participation in discussion, take-home midterm essay, and final (student's choice: in-class final exam or paper analyzing one film). Graduate students will be required to do wider reading, arranged ~~with~~ individually with the ~~major~~ instructor.

Required Texts:

American Federation of Arts, A History of the American Avant-Garde Cinema \$4.95  
P. Adams Sitney, Visionary Film \$13.95

The History should be read by the mid-term; Visionary Film by the final.

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Scheduling. There may be some changes in the following schedule due to various external problems. Let's all keep our fingers crossed. The class will meet Tuesday and Thursday 9-11. On two Mondays we will meet from 10-11: Monday April 11 and Monday April 25. We may, due to unforeseen--but possible--changes, have to add one more monday meeting.

Off-campus class. On four days we will meet at the regular time but at the Film Center of the School of the Art Institute. This may be a transportation problem for some who have classes following this one, but the Film Center collection of experimental films is exceptionally good, and this provides an unusual opportunity to films we couldn't possibly afford to show in class. The Film Center screenings (lasting about 3 hours--9-12--for those who can stay) will take place April 12, 26, May 3, 26.

Other experimental film showings. This term provides an exceptional opportunity to see experimental films in the Chicago area. I hope you can go to as many of these events as possible.

At the Museum of Contemporary Art, 237 E. Ontario. The seven program A History of the American Avant-Garde Cinema. This is an historical survey of the US scene from the 40s to the early 70s, selected on ~~the~~ rather formalist grounds. One of our texts is the catalogue of the exhibit. Students: \$1.00 per show.

beginning 4/5



Film Center, SAIC, Columbus at Jackson, Chicago (*series tickets*)

April 5 Hollis Frampton in person with films from his Magellan Cycle. 5:30

April 7 Yvonne Rainer in person with Kristina Talking Pictures. 6:00

April 8 Noroi by Jacques Rivette.

In later half of May: Straub-Huillet's Moses and Aaron

May-June: a Godard retrospective

Filmgroup at NAME Gallery. 9 W. Hubbard, Chicago

A regular program, usually on Saturday nights, of local and international experimental films. The filmmakers will be present for most shows in the next two months.

April 7, 8 pm. Hollis Frampton (with more films from his Magellan Cycle)

May 14, 8 pm. Will Hindle.

NU--May 11, 12 Makavejev's Sweet Movie.

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### Week One

Tues ~~30~~ Mar 29

Norman McLaren Begone Dull Care (1949)

Joris Ivens Rain (1928)

Standish Lawder Runaway (1970)

Cocteau, Beauty and the Beast, Ch. 11, 10:30

Thurs Mar 31

? Larry Jordan Our Lady of the Spheres (1969)

Man Ray Etoile de mer

Luis Bunuel Le Chien Andalou (1928)

Stan Brakhage Flesh of Morning (56-57)

Hollis Frampton Hapax Legomena III (Critical Mass)

Sat. April 2 8 pm NAME Paul Kaiser in person with films and statement/manifesto

### Week Two

Tues April 5

Eisenstein Strike

~~Santiago Alvarez~~ Now

Film Center: 5.30 Hollis Frampton

MCA: 6pm first History program

Thurs April 7

Melies A Trip to the Moon

Rene Clair Entr'acte (1924)

Man Ray Emak Bakia (1926)

Ferdinand Leger Le Ballet Mecanique (1924)

Bruce Connor 5:10 to Dreamland

James Broughton High Kukus

PROJECTION



Thurs April 7 (cont'd) Film Center, 6 pm Yvonne Rainer  
NAME, 8 pm Hollis Frampton

Fri April 8 Film Center Rivette Norait

Sat April 9 NAME, 8 pm Ruth Klassen and Diane Banda, Chicago filmmakers

Week Three

*Fragment of Seeking, Curtis Harrington*

Tues. April 12 class meets at Film Center

Diana Barrie, Annunciation

Stan Brakhage, Wonder Ring, Dog Star Man, Blue Moses, Mothlight,  
The Horseman, the Woman and the Moth

plus additional films TBA

5X Marylin

MCA, second History program, 6 pm

Thurs. April 14 Cosmic Ray } Connor

Hans Richter Ghosts before Breakfast (27-28)

Len Lye A Color Box

Len Lye Rhythm (1953)

James Whitney Lapis (63-66)

Stan Brakhage Mothlight

Ed Emshwiller Thanatopsis

Sat April 16 NAME, Gary Atkins, Boston filmmaker

Week Four

U Tues. April 19

Bruce Connor Report

Eisenstein Potemkin (Odessa steps sequence)

Dziga Vertov Man with a Movie Camera

Thurs April 21

~~Marx Bros.~~ Monkey Business (excerpt)

Yippie Yippie

Robert Nelson O Dem Watermelons

John Jost ~~Smiling~~ Turning Point in Lunatic China and other films

Sat 23 Name  
Rob Danielson

Week Five \*\*\* Special Monday Class, 25 April 10-11 (Ray & Dulac films?)

Tues April 26 class meets at Film Center

Brakhage Text of Light

Robert Breer, Inner and Outer Space, Un Miracle, Man and His Dog

Out for Air, Horse over Teakettle, PBL no. 2, 69, Gulls and Bouys

Bunuel, Un Chien Andalou

Cassell FX

plus additional films TBA

Thurs. April 28

Man Ray Les Mystères du Château de Dé

Germain Dulac The Smiling Madame Beudet (1922)

Ann Severson Near the Big Chakra (1972)

Laura Mulvey and Peter Wollen Pentheselia



Week Six

Tues. May 3 Film Center screening

Films by James Broughton  
Cocteau, Blood of the Poet  
Chaplin, Easy Street  
and additional films, TBA

Thurs. May 5

Maya Deren Ritual in Transfigured Time  
Maya Deren A Study in Choreography for the Camera  
Chris Marker La Jolie  
Jon Jost Speaking Directly

Week Seven

Tues. May 10

Norman McLaren Mosaic  
Hans Richter Film Study (1926)  
Scott Bartlett Melina  
Bruce Baillie Casino Street

Thurs. May 12

Jean Genet Un Chant d'Amour  
Jack Smith Flaming Creatures  
George Kuchar Hold Me While I'm Naked  
Stan Vanderbeek Science Friction  
Standish Lawder Dangling Participle

Sat May 14 NAME Will Hindle

Week Eight

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Tues May 17

Maya Deren Meshes of the Afternoon  
Jean-Luc Godard Le Gai Savoir

Thurs May 19 David Rimmer Real Italian Pizza

Joann Elia Rape  
Michele Citron Parthenogenesis

Week Nine

Tues May 24

Germaine Dulac The Seashell and the Clergyman  
~~Ian Hugo~~ Bells of Atlantic  
Suzann Litt-Kraning Jefferson Circus Songs  
Storm de Hirsh Peyote Queen  
Brakhage Sirius Remembered

Thurs May 26

Special program at Film Center TBA

Sat <sup>a</sup>My 28 NAME Helene Kaplan



Week Ten

Tues May 31

Man Ray Le Retour a la raison (1923)

Makavejev WR: Mysteries of the Organism

Thurs Mx June 2

Joyce Weiland Fat Life and Diet in North America

Paul Sharitz T, o, u, c, h, i, n, g

Marcel Duchamp America Cinema

Ernie Gehr Serene Velocity

Sat June 4 NAME Cleve, German experimentalist